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PART - 2

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FOR THE

# GUITAR.

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ALSO  
Diagrams of Harmonics.

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The following few bars taken from Sor which will be found at the end of the work page 71, are given as a specimen to shew the varied expression that can be made in a few successive bars by striking the strings in the different parts.

6th string lowered to D.      *cresc.*      *f*      *ff*      *dolce.*

**85.** *p*      thus: &c.

Diagram 2. Ex: E. . . . . Ex: D. . . . . Ex: C. . . . . Ex: B. . . . . Ex: D. . . . .

When a hard powerful tone is required on the silver strings particularly for a single bass note strike at Example A.

Also for imitating horns or bugles, on the gut strings strike at Ex: A.

For forte and double forte at Ex: B.

For general playing at Ex: C.

For Dolce or soft tone at Ex: D.

For Pianissimo at Ex: E.

#### EXERCISES FOR THE RIGHT HAND.

**86.**

**87.**

**88.**

**89.**

**90.**

91.

92.

93.

94.

95.

96.

97.

48

FROM M<sup>ME</sup> PRATTEN'S CARNAVAL DE VENISE.

1st VARIATION.

98.

2nd Corde. ▲ : ▲ : ▲ :

3rd VARIATION. FROM DO.

99.



EXERCISES FOR THE LEFT HAND.

100. I Position.

II Position -----

IV. Pos:

101. I. Pos:

II. 3 4 III. 3 4 IV. 3 4

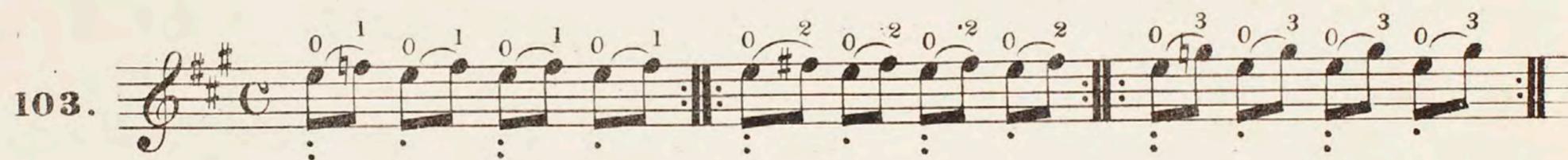
3 4 2 3 3 4 1 2 3 4 2 3

0 1 0 1 1 2 3 4 1 2 3 4 2 3

50

Exercises for the Left hand continued.

102. 

103. 

104. 

105. 

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MAZURKA.

EXERCISE FOR GLISSE.

C. J. PRATTEN.

106.

A musical score for a guitar, featuring six staves of music. The key signature is A major (two sharps). The time signature is common time (indicated by '3'). The music consists of continuous eighth-note patterns, primarily slurs, designed for technical practice. The first four staves are identical, while the fifth and sixth staves show slight variations in the rhythmic patterns.

Exercise for SLURS.

107.

A musical score for a guitar, featuring six staves of music. The key signature is A major (two sharps). The time signature is common time (indicated by 'C'). The music consists of continuous eighth-note patterns, primarily slurs, designed for technical practice. The first four staves are identical, while the fifth and sixth staves show slight variations in the rhythmic patterns. Fingerings are indicated above certain notes in the lower staves.

## **EXERCISES IN VARIOUS POSITIONS.**

The positions are generally defined by whatever fret the first finger falls upon, so that, if the first finger is on the first fret, the second, third, and fourth fingers will naturally find their places on the second, third, and fourth frets; the hand is then said to be in the *1<sup>st</sup>* Position, and all the notes within reach from the *1<sup>st</sup>* to the *4<sup>th</sup>* frets belong to that position.

And again — when the first finger is placed upon the fifth fret, the second, third and fourth fingers will find their places on the sixth, seventh and eighth frets — this is called the *5<sup>th</sup>* Position.

The same remarks apply to the other frets as will be seen in the following pages.

It will be observed by referring to the Diagram of the Fingerboard at page 6 that upon the Guitar there are many duplicate notes, written the same, but can be played on different strings and various parts of the Instrument; for instance, the note G written on the second line can be played on four different parts. thus:-

And when any notes of the scale (some of which are only to be found once, others 2, 3 and 4 times) are intended to be played out of their usual places, that is, on other parts of the fingerboard (either because they are more convenient, or to produce a different or better effect) they are generally marked in positions with roman numerals thus I. III. V. VII. IX. &c &c but when the notes are no longer to be played in the positions indicated by roman figures the word "*loco*" is used to signify that they are to be taken in their usual places.

Example 109 will shew how the four following notes  may be taken separately in various parts of the fingerboard and Example 110 how the same four notes taken together (forming a chord) are found in different positions.

Frets. 0. 5th 10th | 1st 5th 10th | 0 5th 9th | 3rd 9th 12th

109. G D A B G D E B G E B G

Strings. G open. D A B G D E B G E B G

I. POSITION.				III. Pos:				VIII. Pos:									
FRETS.	0.	1 <sup>st</sup>	0.	3 <sup>rd</sup>				5 <sup>th</sup>	5 <sup>th</sup>	5 <sup>th</sup>	3 <sup>rd</sup>			10 <sup>th</sup>	10 <sup>th</sup>	9 <sup>th</sup>	8 <sup>th</sup>
110.	G	B	E	E				D	G	B	E			A	D	G	B
STRINGS	open.							D	G	B	E			A	D	G	B

The above notes in their various positions will be clearly seen by referring to Diagram I - page 6.

V. POSITION.

**C Major.**

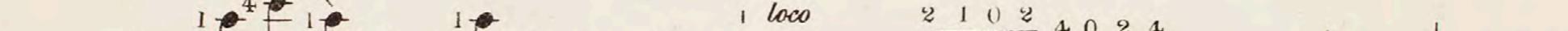
111. 

VII. 

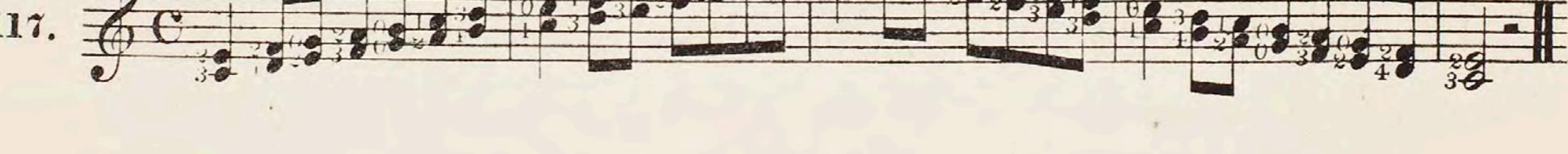
VIII. 

113. 

I. 

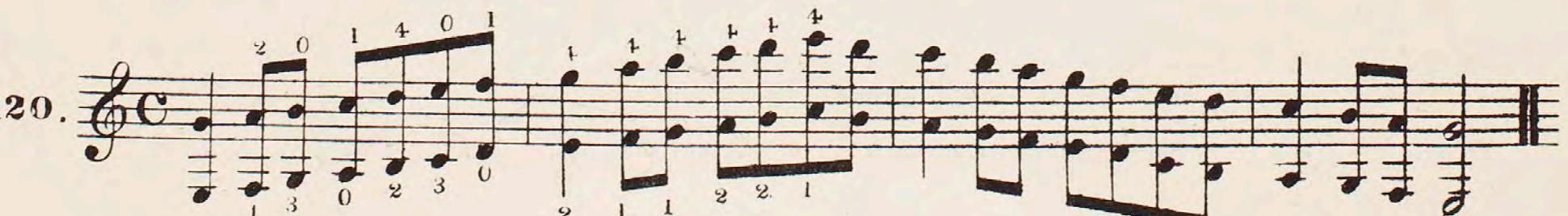
115. 

VIII. 

117. 

118. 

119. 

120. 

54 G. MAJOR.

121. 

122. 

123. 

126. 

127. 

128. 

129. 

130. 



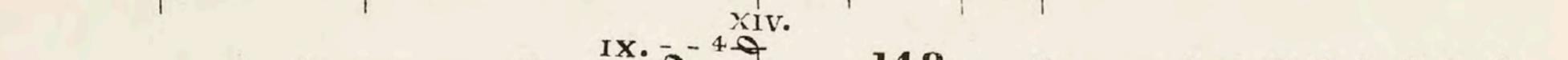
56

A. MAJOR.

142. 

143. 

144. 

145. 

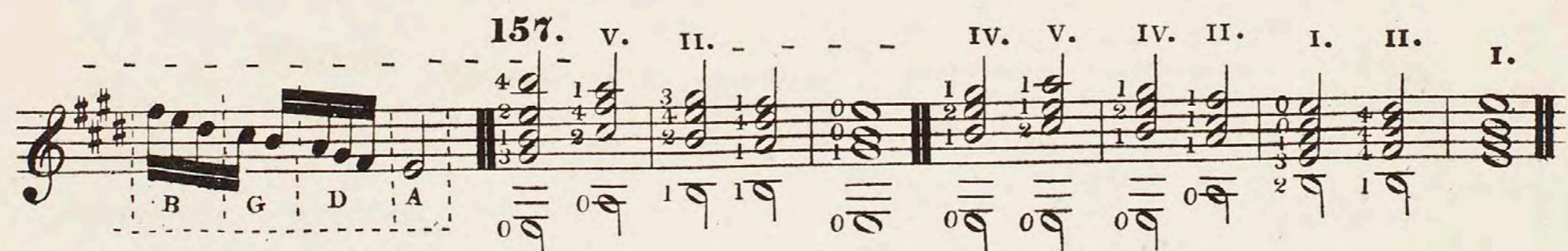
146. 

147. 

148. 

149. 

150. 





59 Lib

The page contains six staves of musical notation for a guitar, numbered 169 through 178. Each staff is in common time and uses a treble clef. The tuning is indicated as C major (G, D, A, E, B, F#). The notation includes standard musical notes and rests, as well as tablature with fingerings (1, 2, 3, 4) and specific techniques like 'harm.' (harmonics) and 'loco' (location). Chords are labeled with Roman numerals (IV, VII, XI, etc.). The page is set against a light background with faint, illegible text visible through the paper.

60

D. MINOR.

179.



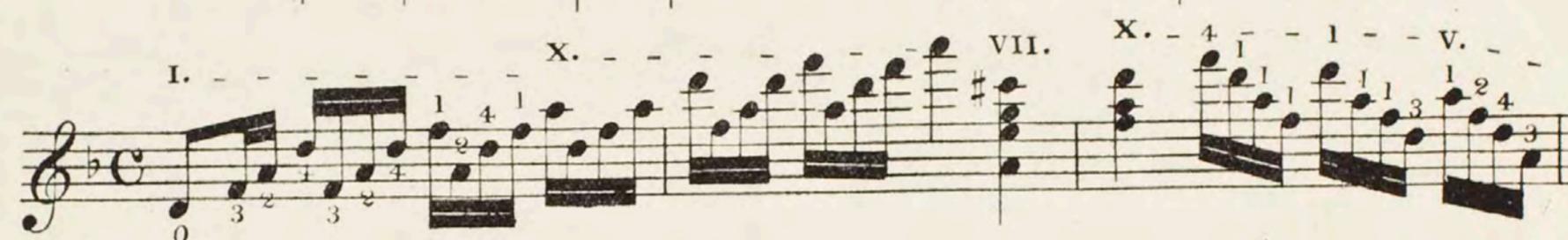
180.



181.



182.



B. MINOR.

183.



184.



185.

G. MAJOR.

186.

III.

187.

III.

188.

III.

189.

III.

190.

62

## F#. MINOR.

IX. - - - -

191

193

195

19

19

20





64



ON THE SHAKE. FROM GIULIANI'S 3<sup>rd</sup> CONCERTO.

Musical score for guitar, measures 211-212. Measure 211 shows a transition from 2/4 to 3/4 time, with a treble clef and two sharps. Measure 212 continues in 3/4 time with a treble clef and two sharps. The score includes markings for 'IX.' and 'VII.' above the staff, and 'from the same.' below it. Fingerings are present throughout the measures.

GIULIANI OP. 35.

Musical score for guitar, measures 213-215. Measure 213 starts with a treble clef, 3/4 time, and a key signature of two sharps. It features a sixteenth-note pattern with 'IX.' above the staff and 'or' below it. Measures 214 and 215 continue in 3/4 time with a treble clef and two sharps, showing eighth-note patterns with slurs and grace notes. Measure 215 concludes with a fermata over the final note.

## HARMONICS.

There are various ways of expressing and writing harmonics as will be seen by the following extracts from some of the best composers for the instrument. Each having adopted a different method.—

### TABLE OF HARMONICS.

DIAGRAM 3.

	E.	A.	D.	G.	B.	E.
6th STRING lowered to						
1st Fret						
2nd						
3rd						
4th						
5th	(V)					(V)
6th						
7th	(VI)					(VI)
8th						
9th	(IX)					(IX)
10th						
11th						
12th						

It will be observed that the 4th & 9th frets produce the same sounds therefore the 4th will be used in conjunction with the 5th & 3rd and the 9th with the 7th & 12th frets.

DIAGRAM 4.

	E.	A.	D.	G.	B.	E.
1st Fret						
2nd						
3rd						
4th						
5th						
6th						
7th	(VII)					
8th						
9th	(IX)					
10th						
11th						
12th						

To produce a clear harmonic tone it is necessary to place the fingers *exactly* over the fret, excepting only those on the 3rd fret, when the fingers must be about three eighths of an inch lower — and in all instances to produce a full note the string must be struck near the bridge and with greater than ordinary force, and the left hand finger should be instantly raised to allow the string full vibration.

66

Example 216 gives the actual sound of the harmonics, but without showing upon which strings they are to be taken, only giving the frets, so it is presumed by the writer that the pupil is acquainted with the *natural harmonics* of the Guitar as in Diagram 4. page 65.

as written. {

as played. {

Strings

Example 217 gives a mode adopted by many writers, which I consider unnecessarily complicated — The upper line of figures signify the frets — The notes are those which would be produced by pressure in the ordinary way, but it is intended that they should be played as harmonics without pressure. The figures under the notes indicate the strings to be struck.

from JOS: KREUTZER.

As written.

**217.**

As played.

Result.

This method is also used by GIULIANI.

In Example 218 no guide is given by the author either by frets or strings, but the notes will be seen in Diagram 3. page 65.

**218.**

As written.

D.

6th String tuned down to

As played.

F. SOR. Op: 40.

Harmonique

Figures indicate frets.

Notes indicate strings.

&c.

&c.

The harmonics of the following Example will be found in Diagram 3.

LEGNANI. Op: 27.

Armonica.

**As written.**

Arm: Arm:      Arm: Arm:

**219.**

**As played.**

Figures indicate frets.

Notes indicate strings.

Harmonics.

The following is the most satisfactory mode of writing harmonics, because the small notes above, shew what notes are produced. for Example—

In the above example the large notes indicate the strings to be used, the figures the frets, and the rings (○○○) that they are harmonics.

Another mode of writing harmonics found in Legnani's Trente Six Caprices Op. 20. wherein he writes the actual sounds of which he intends the harmonics to produce — The frets are indicated by figures above, and the strings in like manner below — These harmonics will be found in Diagram 4.

LEGNANI. Op. 20.

Written thus.

221.

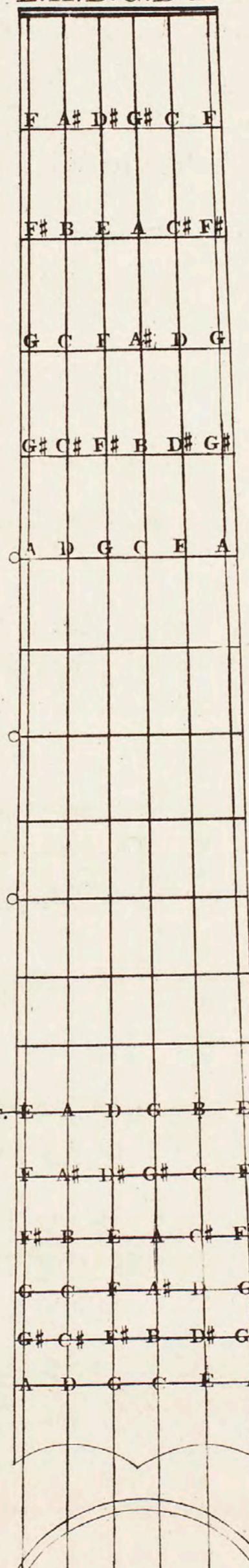
The notes indicate the Strings and the figures Frets.

Solution.

The annexed Diagram 5. is to shew how harmonics are produced by double fingering (a double doigter) therefore, if it is desired to hear either of the open strings an octave higher in harmonics, the thumb of the right hand must be placed lightly over the 12th fret in such position as to allow the first finger to strike under, and at least three frets distant from the thumb.— This will be the exact centre or half length of the strings, and should the first fret be stopped, the octave or half will be found on the 13th fret— The 2nd on the 14th— the 3rd on the 15th and so on. see below.

DIAGRAM 5.

E. A. D. G. B. E.



For the open strings  
the Thumb must touch the \_\_\_\_\_

12th. FRET.

For the 1st FRET the thumb  
must touch the 13th. \_\_\_\_\_

2nd \_\_\_\_\_

14th. \_\_\_\_\_

3rd \_\_\_\_\_

15th. \_\_\_\_\_

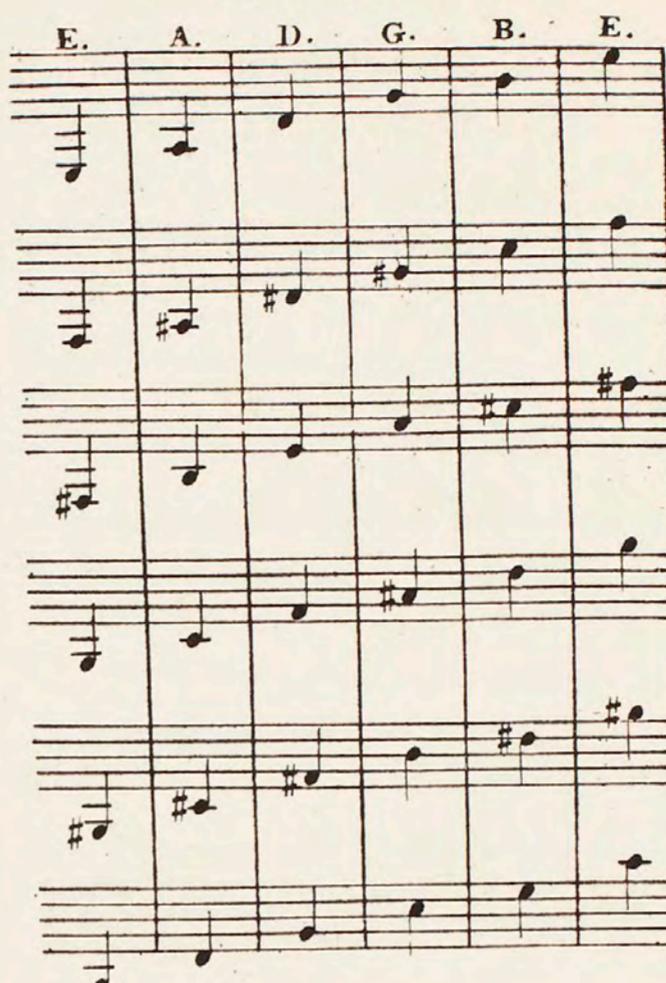
4th \_\_\_\_\_

16th. \_\_\_\_\_

5th \_\_\_\_\_

17th. \_\_\_\_\_

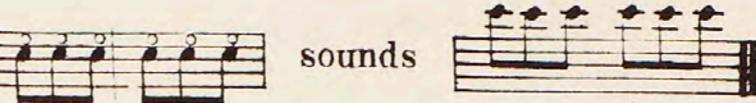
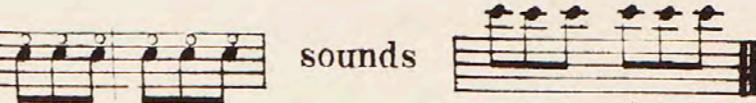
EXAMPLE F.



EXAMPLE G.



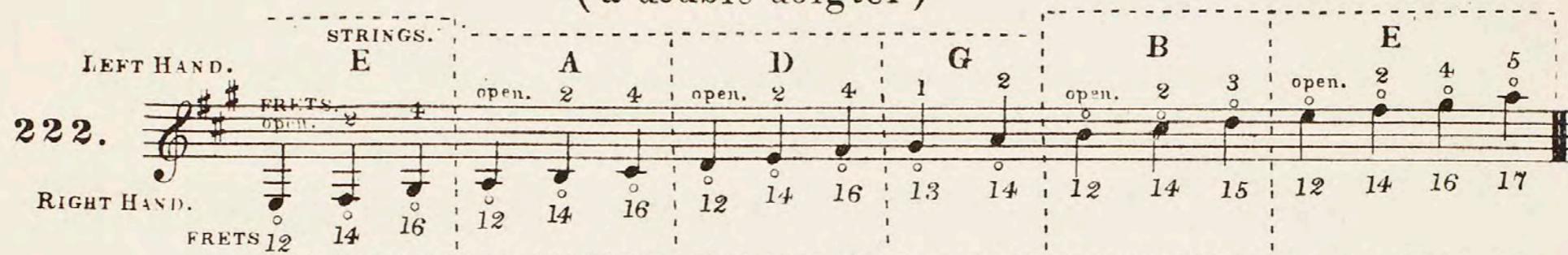
In writing harmonics "a double doigter" the notes stopped by the left hand are used, but of course by striking (in the manner before described) with the right hand on the corresponding fret, on, or beyond the 12th. the octave sound (in harmonic) is produced, although, be it understood, the left hand notation is retained as Example G in Diagram 5. page 68.

Thus; the passage in Ex: 224 5th bar. written  sounds 

and is produced by the left hand stopping the 1st. fret, 2nd. string, whilst the thumb of the right hand is placed on the 13th fret of the same string and is struck with the first finger.

### SCALE IN HARMONICS

(a double doigter)

222. 

### MA NORMANDIE.

223. 

F. SOR. Op. 25.

224. 





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Extract from LEGNANI OP. 20 Music

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70

SELECT PIECES.

*Largo.*

225. *ff* *Recitative*

*Allegro.*

*cres.*

*p*

*ad lib:*

*f* *cres.*

*pp*

Mme R.S.PRATTEN'S Guitar School.

Some writers for the Guitar have endeavoured to produce effects by raising or lowering the 6th and 5th strings to suit the key in which the music is set, to obtain depth of tone; this applies more particularly to the key of D to which the 6th string E is lowered — the following is an Example.

*Andante maestoso.*

Le 6<sup>e</sup> Corde en Re.

BY F. SOR.

226.

*1st time.*

*2nd time.*

*Cadenza ad lib.*

Royal  
Academy

C. J. PRATTEN. Music

72

*Andante.*

THEME ORIGINAL.

227.

1<sup>st</sup> 2<sup>nd</sup>

1<sup>st</sup> 2<sup>nd</sup>

*All <sup>tto</sup> Giocoso.*

SPANISH DANCE.

C. J. PRATTEN.

228.

2<sup>d</sup> Corde.

Drum.

MOUVEMENT DE PRIERE RELIGIEUSE.

BY SOR. 73

229.

BY SOR.

*Moderato.*

230.

Royal  
Academy

BY F. SOR. music

Library

74

GALOP.

231.

Andante Pastorale.

232.

Lower 6th string to D.

Mme R.S. PRATTEN'S Guitar School.

A page of sheet music for a Valse from Op. 57 by Giuliani. The music is arranged for six staves, likely for a guitar or similar instrument. The staves are in various keys and time signatures, including common time and 3/4 time. The notation includes a variety of note values and rests. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the stems, with some stems pointing up and some down. The rests are represented by white spaces on the stems. The music is divided into measures by vertical bar lines.

VALSE FROM OP. 57.

BY GIULIANI.

A page of sheet music for a Valse from Op. 57 by Giuliani. The music is arranged for three staves, likely for a guitar or similar instrument. The staves are in various keys and time signatures, including common time and 3/4 time. The notation includes a variety of note values and rests. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The music is divided into measures by vertical bar lines. The notes are represented by black dots on the stems, with some stems pointing up and some down. The rests are represented by white spaces on the stems. The music is divided into measures by vertical bar lines.

Royal  
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BY SOR of Music

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76

6th string raised to F.

Moderato.

234.

Extract from 3rd Concerto.\*

GIULIANI.

235.

\* To those sufficiently advanced I recommend the study of this charming composition as well as most of his works. Giuliani was the most prolific writer of his day — his Exercises Op: 48. 71. and 148 in Two Books — and Douze Divertisements Op: 56. and Grand Variations on Partant pour la Syrie Op: 104 may be specially recommended.

Mme R.S. PRATTEN'S Guitar School

"GOD SAVE THE QUEEN" with Variations.

*Andantino.*

BY KREUTZER.

THEME. 236.

VAR: I.

VAR: 2.

The image shows two pages of sheet music for a piece titled "Variationen über ein Thema von J.S. Bach". The music is arranged for piano, featuring four staves of notes.

**Var: 3.** The first staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The instruction "1st time f." is at the top. The second staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The instruction "2nd time p." is at the top. The third staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The fourth staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ .

**Var: 4.** The first staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The instruction "con espress." is above the staff. The second staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The third staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The fourth staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ .

**Più lento** The first staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ . The second staff begins with a treble clef, a key signature of one sharp, and a time signature of  $\frac{3}{4}$ .

*Piu Allegro.*

PAR: 6.

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STEPHEN ADAMS	Compass of 1st key.	Sung by	L. DENZA	Compass of 1st key.	Sung by	J. L. MOLLOY	Compass of 1st key.	Sung by
THE ISLAND OF DREAMS, C, D, E, and F ...	C to E	Mr. Edward Lloyd	SPRING AND AUTUMN, E, F and G ...	B <sup>2</sup> to E <sup>2</sup>		A RACE FOR LIFE, B <sup>2</sup> ...	B <sup>2</sup> to D	Mr. N. Salmon
THE CRY OF THE LITTLE ONES, C, D, and E <sup>2</sup> ...	A to C	Mdme. Ant. Sterling	WHEN WILL YOU RETURN? E <sup>2</sup> , F and G ...	B <sup>2</sup> to F		VOICES, B <sup>2</sup> , C and E <sup>2</sup> ...	B <sup>2</sup> to C	Mdme. Ant. Sterling
THE HEART OF A SAILOR, B <sup>2</sup> , C and D ...	A to D	Mr. Maybrick	CALL ME BACK, A, B <sup>2</sup> and C	B to E	Mrs. Mary Davies	THE HOME WHERE I WAS BORN, F, A <sup>2</sup> and B <sup>2</sup> ...	B <sup>2</sup> to C	Miss Alice Gomez
WHAT AM I, LOVE, WITHOUT THEE? G & B <sup>2</sup> ...	D to E	Mr. Maybrick	COME AND REST, E <sup>2</sup> , F and G	B <sup>2</sup> to D		HOME, DEARIE, HOME, D, E <sup>2</sup> , & F	A to D	Mdme. Ant. Sterling
BY THE FOUNTAIN, E <sup>2</sup> , F & G	B <sup>2</sup> to E <sup>2</sup>	Miss Alice Gomez	LOUIS DIEHL	B to E	Mr. N. Salmon	SEA BELLS, E <sup>2</sup> ...	D to F	Mrs. Mary Davies
THIS WORK-A-DAY WORLD A and B <sup>2</sup> ...	A <sup>2</sup> to E <sup>2</sup>	Madame Belle Cole	MY QUEEN OF HEARTS, G ...	B to E	Miss A. Larkcom	BANTRY BAY, A, C and D ...	A to C <sup>#</sup>	Mdme. Ant. Sterling
SIX O'CLOCK IN THE BAY, D, E <sup>2</sup> , and F ...	A to D	Mr. Maybrick	GOING TO MARKET, C, D & E <sup>2</sup>	B to E		THE SAILOR'S DANCE, E <sup>2</sup> & F	B <sup>2</sup> to E <sup>2</sup>	Mr. Maybrick
THE SILENT HIGHWAY, E <sup>2</sup> & F	B <sup>2</sup> to E <sup>2</sup>	Miss Eleanor Rees.	A. SCOTT GATTY	A to D	Mr. N. Salmon	DOWN THE SUNLIT STREAM, C and E <sup>2</sup> ...	C to E	Mdme. Belle Cole
MONA, C, E <sup>2</sup> , E and F ...	C to E	Mr. Edward Lloyd	WINTER, D, E and F ...	A to D	Miss Alice Gomez	DITTO, AS A DUET, IN E <sup>2</sup> ...	A to D	Mr. Barrington. Foote
ST. ANTHONY, E <sup>2</sup> , F and G ...	E <sup>2</sup> to D	Mr. Maybrick	THE GALLANTS OF ENGLAND	C to E <sup>2</sup>	Signor Foli	FAME, THE FIDDLER, D, E, & F	C to C	Mdme. Ant. Sterling
THE GOODWIN SANDS, E <sup>2</sup> , F, and G ...	B <sup>2</sup> to E <sup>2</sup>	Mr. Maybrick	APART, E <sup>2</sup> ...	C to F		WE'LL KEEP THE OLD GREY MARE, C ...	C to D	Miss Alice Gomez
THE QUAKER, E <sup>2</sup> , F, and G ...	B <sup>2</sup> to D	Mr. Maybrick	THE GOLDEN SHORE, E <sup>2</sup> ...	B <sup>2</sup> to E <sup>2</sup>		MY SOUTHERN HOME, C & E <sup>2</sup>	B to D	Mdme. Ant. Sterling
THE STAR OF BETHLEHEM, E <sup>2</sup> , F, G, and A <sup>2</sup> ...	B <sup>2</sup> to E <sup>2</sup>	Mr. Edward Lloyd	ROTHESAY BAY, E <sup>2</sup> ...	D to E <sup>2</sup>		DRIFTING DOWN THE RIVER, C, E <sup>2</sup> and G ...	C to D	Mr. Barrington. Foote
THEY ALL LOVE JACK, D, E <sup>2</sup> and F ...	A to D	Mr. Maybrick	PLANTATION SONGS, Vols. 1 & 2, (Six Songs in each) 2/- each book.			LIGHTHOUSE KEEPER, C and D	C to D	Mr. Barrington. Foote
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THE LITTLE HERO, B <sup>2</sup> , C, & D	B <sup>2</sup> to D	Mr. Maybrick	SONG OF FLOWERS, A <sup>2</sup> ...	E <sup>2</sup> to A <sup>2</sup>	Mr. Edward Lloyd	LOVE'S OLD SWEET SONG, E <sup>2</sup> , F and G ...	A to C	Mdme. Ant. Sterling
CHILDREN OF THE CITY, D & F	A to D	Mdme. Patey	ARTHUR HERVEY.			TO-MORROW WILL BE FRIDAY, E <sup>2</sup> and F ...	B <sup>2</sup> to E <sup>2</sup>	Mr. Barrington. Foote
GOOD COMPANY, F, G, and A	C to F	Mr. Edward Lloyd	LOVE OF MY LIFE, D <sup>2</sup> , E <sup>2</sup> and F ...	D <sup>2</sup> to E <sup>2</sup>	Mr. Isidore de Lara	THE BOATSWMAN'S STORY, C, D, and E <sup>2</sup> ...	G to D	Mr. Santley
THE MIDSHIPMATE, B <sup>2</sup> , C, & D	B <sup>2</sup> to D	Mr. Maybrick	A. L.			THE KERRY DANCE, E <sup>2</sup> and F	C to F	Mdme. Sherrington
NANCY LEE, C, D, and E <sup>2</sup> ...	G to D	Mr. Maybrick	(Arranged by.)			LONDON BRIDGE, D and E ...	A to D	Mr. Maybrick
THE TAR'S FAREWELL, D & E <sup>2</sup>	B to E	Mr. Santley	WHEN LOVE IS KIND, A <sup>2</sup> ...	E <sup>2</sup> to F	Miss Liza Lehmann	DARBY AND JOAN, F, G, and A ...	C to C	Mdme. Ant. Sterling
THE BLUE ALSATIAN MOUNTAINS, D, E <sup>2</sup> , and F ...	D to F <sup>#</sup>	Mr. Edward Lloyd	F. N. LÖHR			C. PINSUTI		
F. ALLITSEN			MARGARITA, B <sup>2</sup> , C and E <sup>2</sup> ...	C to E	Mr. Edward Lloyd	THE LAST WATCH, D, F and G	D to E	
SONG OF THANKSGIVING, E <sup>2</sup> , F and G ...	C to E		A. C. MACKENZIE			ARTHUR SULLIVAN		
AN OLD ENGLISH LOVE SONG, C	C to F	Mr. H. Thorndike	A DEAR WIFIE, E <sup>2</sup> and G ...	B <sup>2</sup> to D		THE LOST CHORD F, G, A <sup>2</sup> , & A	C to F	
LOVE IN SPRINGTIME, E <sup>2</sup> & F	C to F		AN OULD IRISH WHEEL, E ...	C <sup>#</sup> to E		MY DEAREST HEART, A <sup>2</sup> & B <sup>2</sup>	C to A <sup>2</sup>	
WHEN THE BOYS COME HOME, E <sup>2</sup> ...	B <sup>2</sup> to F	Mr. Barrington. Foote	THEO. MARZIALS			LET ME DREAM AGAIN, C, D, and E <sup>2</sup> ...	B to E	
W. E. ALLEN	D to F	Mr. H. Piercy	WHO IS SYLVIA? (Duet)			SLEEP, MY LOVE, D <sup>2</sup> and F ...	A <sup>2</sup> to D <sup>#</sup>	
RETURN AND STAY, E <sup>2</sup> and F			WINTER'S SONG (Duet)			ONCE AGAIN, D and F ...	C to E	
HAMILTON AIDÉ	D to C		IT WAS A LOVER (Duet)			GOLDEN DAYS, D ...	A to F <sup>#</sup>	
REMEMBER OR FORGET, D & F			HARK, THE LARK! (Duet)			LOOKING BACK, D and F ...	A to D	{ Mdme. Patey and Mdme. Trebelli }
GLIDE TO THY REST (Duet) ...			UNDER THE GREENWOOD TREE (Duet)			WILL HE COME? D, E <sup>2</sup> and F	A to C	Mdme. Patey
FLORENCE AYLWARD	B to D <sup>#</sup>	Signor Foli	UNTO THE HOLLY (Duet) ...			C. V. STANFORD		
DEEP IN THE VALLEY, E & F	B <sup>2</sup> to D	Signor Foli	WEEP YE NO MORE (Duet) ...			MY LOVE'S AN ARBUTUS, F, G, A <sup>2</sup> and B <sup>2</sup> ...	C to D	Miss Liza Lehmann
MAVOURNEEN, B <sup>2</sup> and C ...	B <sup>2</sup> to D	Signor Foli	GO, PRETTY ROSE (Duet), F and G ...			FATHER O'FLYNN, A <sup>2</sup> , B <sup>2</sup> , & C	A <sup>2</sup> to E <sup>2</sup>	{ Mr. Santley and Signor Foli }
A. H. BEHREND	B to D	Miss Eleanor Rees	WHERE'S HUGO? C & E <sup>2</sup> ...	C to E		HOWARD TALBOT		
THE ANGEL'S PROMISE, D & F	B <sup>2</sup> to D	Mdme. Ant. Sterling	STAY DARLING, STAY, D, E <sup>2</sup> and F ...	D to F <sup>#</sup>		TO HAVE THEE NEAR, C, D & E	C to E	Miss Alice Gomez
THE GIFT, C, E <sup>2</sup> and F ...	C to D	Miss Damian	BY THE SHINING RIVER, G, B <sup>2</sup> , and C ...	B to D		AWAKE, MY LYRE! D, E, F & G	B to E	Mr. Edward Lloyd
DADDY, F and A <sup>2</sup> ...	C to C	Mdme. Valleria	NEVER LAUGH AT LOVE, D, E, and F ...			HOPE TEMPLE		
THE OLD WHERRY, C, E, F, and G ...	B <sup>2</sup> to E <sup>2</sup>		THE RIVER OF YEARS, E <sup>2</sup> , F & G	B <sup>2</sup> to E <sup>2</sup>	Miss Eleanor Rees	LOVE WERE ENOUGH, E <sup>2</sup> , F & G	B <sup>2</sup> to E <sup>2</sup>	
FREDK. BEVAN			ASK NOTHING MORE, D, E <sup>2</sup> and F ...	B to D	Mr. Barrington. Foote	THOUGHTS AND TEARS, C, D <sup>2</sup> , E <sup>2</sup> and F ...	C to D	
THE FLIGHT OF AGES, A <sup>2</sup> B <sup>2</sup> and C ...	C to E <sup>2</sup>		NEVER TO KNOW, F, G, & A <sup>2</sup>	C to F	Miss Damian	MARY GREY, C, D, E <sup>2</sup> and F	A to C	
ERNEST BIRCH.	B <sup>2</sup> to F	Mdme. Hope Glenn	LEAVING YET LOVING, E <sup>2</sup> & F	C to E <sup>2</sup>	Mr. Barrington. Foote	'TWAS SURELY FATE, B <sup>2</sup> , C, & D	B <sup>2</sup> to E <sup>2</sup>	
HARVEST TIME, D <sup>2</sup> & F	B <sup>2</sup> to E	Mdme. Belle Cole	THE MILLER AND THE MAID, D, E <sup>2</sup> , and F ...	B to D	Mrs. Mary Davies	LOVE AND FRIENDSHIP, D, E <sup>2</sup> and F ...	C <sup>#</sup> to F <sup>#</sup>	Mr. Edward Lloyd
OLD WHITEHALL, D & F ...			A SUMMER SHOWER, E <sup>2</sup> and F	D to E <sup>2</sup>	Mr. Santley	THE OLD MANOR HALL, D, E <sup>2</sup> , and F ...	A <sup>2</sup> to E	Mrs. Mary Davies
J. BLUMENTHAL	A to D	Mdme. Ant. Sterling	TWICKENHAM FERRY, E <sup>2</sup> & F	B <sup>2</sup> to E <sup>2</sup>	Mrs. Mary Davies	A GOLDEN ARGOSY, B <sup>2</sup> , C, and E <sup>2</sup> ...	A to E <sup>2</sup>	Mr. Edward Lloyd
SUNSHINE AND RAIN, F, G, & A	A to E	Mdme. Marie Roze	THREE SAILOR BOYS, A <sup>2</sup> & B <sup>2</sup>	E <sup>2</sup> to E <sup>2</sup>	Mr. Santley	IN SWEET SEPTEMBER, D, E <sup>2</sup> and F ...	C <sup>#</sup> to E	Mdme. C. Samuel
THE BEND OF THE RIVER, D and F ...	B <sup>2</sup> to E					THERE ARE NONE LIKE TO THEE, D, E <sup>2</sup> and F ...	A to E	Mr. Santley
THE CHILDREN'S KINGDOM, E <sup>2</sup>	B <sup>2</sup> to E <sup>2</sup>					A MOTHER'S LOVE, E <sup>2</sup> , F & G	B <sup>2</sup> to E <sup>2</sup>	Mdme. Ant. Sterling
FREDERIC CLAY	C to G	Mrs. Mary Davies	FRANK L. MOIR	D to E	Mr. Plunket Greene	MY LADY'S BOWER, E <sup>2</sup> , F & G	A <sup>2</sup> to D	
SHE WANDERED DOWN THE MOUNTAIN SIDE, C and E <sup>2</sup> ...	B <sup>2</sup> to E		GRIEVE NOT, DEARE LOVE, G and B <sup>2</sup> ...	A to D	Mdme. Ant. Sterling	FOND HEART, FAREWELL, C, D <sup>2</sup> and E <sup>2</sup> ...	E to F	Mr. Santley
F. H. COWEN	B <sup>2</sup> to E	Mdme. Fanny Moody	WATER-STAIRS, D and F ...	D to E <sup>2</sup>	Mr. Edward Lloyd	AN OLD GARDEN, G, A <sup>2</sup> & B <sup>2</sup>	B to E	Miss Eleanor Rees
WHAT THE YEARS BRING, G ...	C to F	Mdme. Valleria	WHERE NORAH DWELLS, B <sup>2</sup> , D & E <sup>2</sup> ...	B to D	Mr. Maybrick	WERE WE LOVERS THEN? E <sup>2</sup> , F and G ...	B <sup>2</sup> to E <sup>2</sup>	Mr. Barrington. Foote
WHAT DO THE GREEN LEAVES WHISPER? C & E <sup>2</sup> ...	B <sup>2</sup> to D <sup>#</sup>	Mdme. Ant. Sterling	JACK WILL NOT FORGET YOU, D and E <sup>2</sup> ...	E <sup>2</sup> to E <sup>2</sup>		WHEN WE MEET, F, G & A <sup>2</sup> ...	D to E	
LOVE IS A DREAM, D, E <sup>2</sup> , & F	B <sup>2</sup> to E <sup>2</sup>	Mdme. Trebelli	A SONG FROM MY HEART, E <sup>2</sup> , F and G ...	C to D	Mdme. Valleria	MEMORIES, F & A <sup>2</sup> ...	C to E	
IN THE CHIMNEY-CORNER, C, E <sup>2</sup> , and F ...	B <sup>2</sup> to E <sup>2</sup>	Mdme. Ant. Sterling	SEA DREAMS, A, C, and D ...	A to E	Mdme. Valleria	A. GORING THOMAS		
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REGRET, B <sup>2</sup> , C, and D ...	B <sup>2</sup> to E <sup>2</sup>	Mdme. Trebelli	A LARK'S FLIGHT, D, F and G	E to F				

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